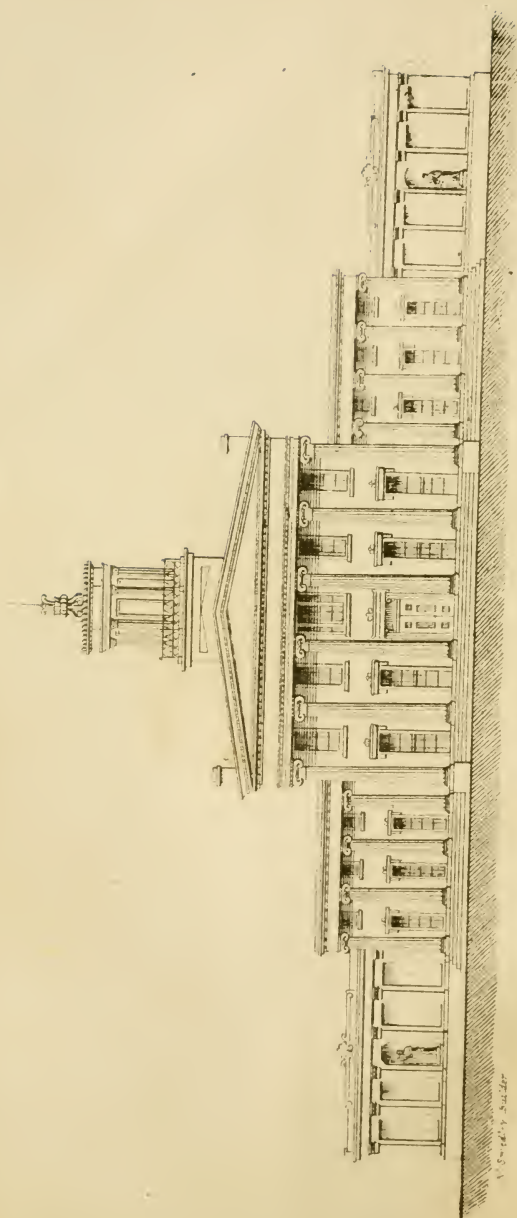


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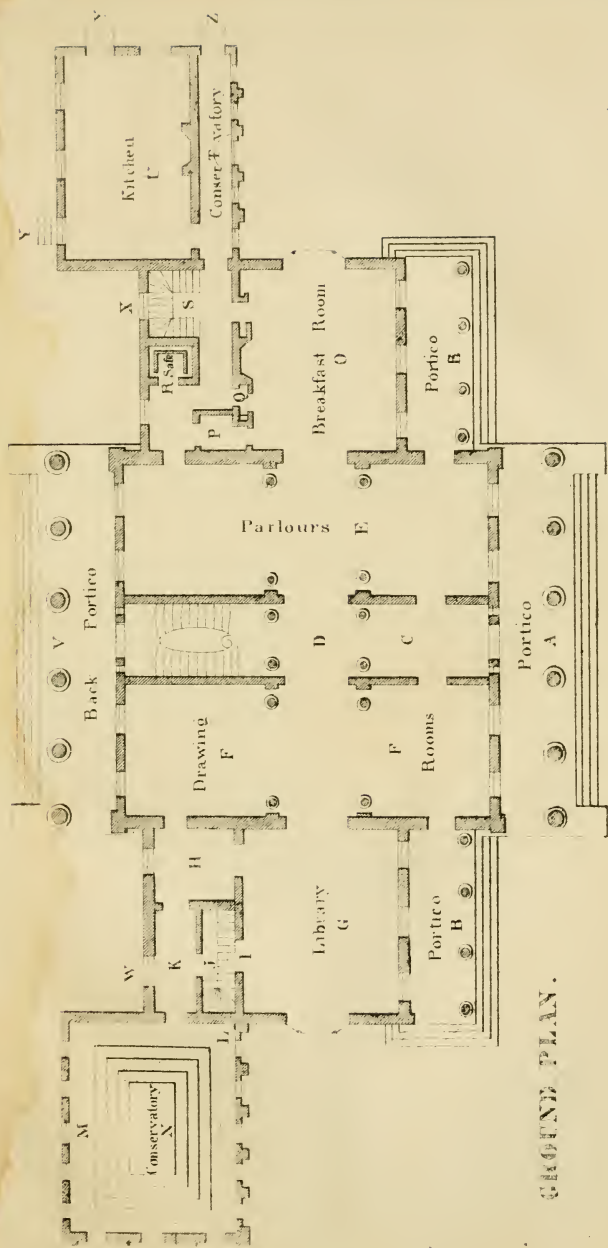




PHIL - ELLENA.

The country seat of George W. Carpenter, at Germantown Philadelphia County, Penn. America

W. S. 1847, 1848



GROUND PLAN.

Doc 11 7875 of SR
A

BRIEF DESCRIPTION

OF

P H I L - E L L E N A ,

THE

COUNTRY SEAT OF GEORGE W. CARPENTER,

AT

GERMANTOWN, PHILADELPHIA COUNTY, PENN.

~~~~~  
Situate on the Germantown Main Street, about seven and a half miles from  
the city. Commenced in 1841, and finished in 1844.



PHILADELPHIA :

PRINTED BY BARRINGTON AND HASWELL.

1844.  
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## P R E F A C E .

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THESE pages are intended for gratuitous distribution, and are written as a compliment to the Artists, Mechanics, and Labourers, employed in erecting and finishing the various buildings, furnishing materials, and laying out the grounds, &c. There will no doubt occur, in the haste of publication, some omission of names, which it is hoped will be attributed to an oversight, as every name will be given which can be recollected, and no one will be intentionally omitted.

GEORGE W. CARPENTER.



## PHIL-ELLEN A.

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THE grounds on which the Mansion and other buildings are erected contain about 36 acres. The front on the Main street of Germantown is about 600 feet, and is enclosed by a stone wall about 3 feet high, on which is erected a fancy fence richly ornamental, made of red cedar, and painted white. There are 3 large circular gates, with 14 heavy massive posts with Gothic vases of large size. The gates at each end are used for carriage ways, and the centre gates for foot ways. The lawn in front of the building is large, and ornamented with fine forest trees interspersed with evergreens and shrubbery. The forest trees embrace some of the finest specimens of the elm, beach, sycamore, linden, tulip and English poplars, cedars, pines, &c., &c.; and the walks bordered with balm of Gileads, Norway spruce, silver pines, arbor vita's, Irish yews, and others.

The mansion is situate about 200 feet from the front fence, in the centre of the lot; on the north of it is a summer house of octagonal form, supported by 8 fluted columns with antique caps, built over an ice-house, and surrounded by a grove of trees. On the south is a Grecian temple with porticos back and front, each supported by 4 fluted columns with antique caps of composite, in which the cap of the columns of the Tower of the Winds is the base. This temple is intended for a museum to contain cabinets and collections in the various branches of natural history, arts, and sciences. On the south of this is a hot house in two apartments covering a large area; in the rear of which is attached a shed covering 6 large furnaces for anthracite coal, by which heat is communicated through flues to regulate the temperature within the inclosure. The inside is fitted up with staging for plants, and a margin on each side of about 4 feet wide used as a vine border for grapes. The rafters and uprights are all trellised with strong iron wire, and each rafter supports a different vine, embracing all the finest varieties of foreign grapes;—large cisterns above and below ground, holding over 6000 gallons of water, with pumps and hydrant pipes are in constant requisition to water the extensive collection of exotics contained in the green house.

The mansion house is of the Grecian order, commanding a view of the spacious lawn in front and of

the street on which it is bounded. The whole front of the building is about 165 feet, with large porticos back and front; also fourteen Ionic columns front and six back. It consists of a main building 101 feet in the clear, and two wings attached of 54 feet. The wing on the south is used as a conservatory, and that on the north as a kitchen, with a conservatory front, corresponding with the south wing. The following letters will briefly recapitulate and describe the various parts of the mansion.

A. *Front Portico*, supported by 12 Ionic columns, with capitals, from the example of the Temple of Minerva Polas, which constitutes one of the porticos from the Erectheon Temple at Athens.

B. *Porticos of North and South Wings*, each supported by 4 columns and capitals, from the example of the Ionic Temple near the river Illisus at Athens.

C. *Hall*, 11 by 20 feet, with triangular paneled ceiling and enriched cornice and mouldings in stucco.

D. *Saloon*, with sliding doors communicating with parlors and drawing-rooms; the ceiling divided by a rich Grecian entablature, supported by 4 Scagliola columns and antepas; also decorated with reed and arabesque ornaments, forming the centres for chan-

deliers. The side walls panneled, the ground work being divided in blocks of variegated marble. At the entrance are the figures of Peace and Plenty on the side walls in medalions, executed by the distinguished artist Monachesi of Italy, taken from Raphael's fresco painting in the hall of the Vatican at Rome. From the centre of the ceiling is suspended an eighteen branch chandelier of the manufacture of Cornelius & Co., and highly creditable to their establishment for its rich and superb finish. The floor of the hall is covered with oil cloth in one piece, designed to match the Scagliola columns. The staircase, which commences about the centre of the hall, is of elliptical form, with continued railing to attic story. The banisters are richly carved, and surmounted with mahogany railing. The stairs, from landing to attic, covered with a velvet Saxony carpet, double bordered; on the first landing is a Franklin Window, with stained glass, executed by Mr. Gibson of New York, who is entitled to great credit for the superiority and beauty of his work in this and other parts of the building. The principal subject in this window is the picture of Aurora, by Guido. The side lights of this window, as well as the side and top lights of the front and back doors, are filled with trophies of game and fish, fruit and flowers; the whole of the colours of the richest and most permanent kind are burnt in the glass, and renders them almost as enduring as time. The doors opening in the various rooms from the hall are painted in imi-



tation of oak and oak root, designed to represent strength and durability, are executed in a masterly style by John Gibson of Philadelphia, who has acquired a high reputation, and much celebrity, for his skill in the imitation of the various kinds of wood used in ornamental work. The great art of the painter in this branch consists not merely in the laying on of the various colours, but in the adaptation of tints which will contrast and harmonize not only with themselves, but also with the uses and character of the various apartments. Mr. Gibson has not only succeeded most admirably and effectually to make a correct imitation, but also in keeping up such tones as to secure a combination of beauty and harmony throughout the building.

E. *Two Parlors* on the right of the hall, containing about 912 square feet, with 5 windows extending to the floor, an enriched entablature supported by 4 Scagliola columns and antepas. The ceilings are decorated with arabesque ornaments, intermixed with flowers, butterflies, &c., forming a compartment, in the centre of which are paintings of circular form, representing in front room Philosophy, and the back room Poetry, taken from Raphael's fresco painting in the halls of the Vatican. The frieze is divided in hexagonal form, in the centre of which are birds, flowers, &c. These ceilings, as well as all of those on the first and second floor, are drawn true to nature and art by the talented and far-famed Mona.

chesi; all the doors in these apartments are in imitation of satin wood, the tones of which have the lightness and vivacity so characteristic of the several apartments. In the centre of the entablature is suspended one of Cornelius's 18 branch chandeliers; on the north side are mantels of statuary marble, back and front richly carved and ornamented, representing a basket of flowers on the frieze, and clusters of Morning Glories on the pilasters, executed by Thomas M. Birchell, who received a medal for the same at one of the exhibitions of the Franklin Institute. On the top of the mantels to the ceiling are French plate mirrors, with rich ornamental gilt frames, by Robinson of Chestnut street. The floors are covered with rich Wilton carpeting with double borders. The furniture are rose-wood Gothic sofa tables, with Egyptian marble tops; chairs, ottomans, sofas and lounges, with embroidered needle work covering; a fine finished statue of Apollo from the pure white statuary marble of Italy, executed by Pozzetto; a pier table, with several hundred small blocks of polished marble, all from different localities and from various parts of the world, manufactured in Italy, and accompanied with a record describing their qualities and localities; several beautiful devices of shell-work, of flowers, fruits, ancient temples, &c.

*F. Two Drawing Rooms* on left of hall, same dimensions as parlors, with two recesses, in which are French plate pier glasses, 120 inches by 40, with

superb frames by Robinson. The ceilings of both rooms ornamented with carved work and paintings decorated in the Elizabethian style, intermixed with grape vines, birds, peacock feathers, &c., &c. The centres of octagonal form, representing in the front Justice, and in the back room Piety or Theology, from Raphael's fresco paintings in the hall of the Vatican. The cornice frieze is ornamented with shells, flowers, heads, &c., &c. All the doors in these apartments are in imitation of elm root, whose richness and variety of colours harmonize with the elegance and magnificence of the whole, and which reflect great credit on Mr. Gibson's taste and skill. In the centre is suspended an 18 branch chandelier of Cornelius, similar to the parlors. The furniture in these rooms are rose wood of very superior finish, manufactured in Philadelphia and New York, and fully equal to any of the French importations. The locks, fastenings, and hinges of these and all other rooms in the house, are silver plated, manufactured by Mr. Rogers of Seventh street, and are highly creditable to him as a master of his profession. Superb transparent window shades, on rollers, painted by William Gibson of Philadelphia, are considered superior to any of the French importation. These shades are in all the windows of the first story of the main house, back and front, and are very ornamental.

*G. Library*, containing 500 square feet; the windows running to the floor and communicating with

the front portico. A large bay window, looking south on the lawn, is filled with ornamental stained glass, executed with great effect, and much admired by every one. The ceilings are paneled and ornamented with carved mouldings, enriched with gold; the entablature extends round the room and finishes over the windows and sliding doors, supported by enriched antepas. The compartment of the ceiling is decorated with ornaments, emblematic of the arts; the centre, of circular form, represents Raphael's splendid painting of Jupiter from the fresco painting in the hall of the Vatican; a fancy border with gold rosettes in pannels, encloses the compartment. The doors are in imitation of black walnut, which has all the sombre, grave, and at the same time substantial character so essential to a study. The room is filled with book cases, of the same material, made in the Gothic style, from designs by Mr. Johnson, who is entitled to great credit for his drawings and drafts of these and of various other designs in different parts of the building. On the broad frieze, below the heavy block cornice on each book-case, are carved letters of the Gothic or old English text, giving the contents of each case in the following classification and order: on the frieze of

No. 1.—History, Biography, Voyages, and Travels.

No. 2.—Law, Politics, Political Economy, and Trade.

No. 3.—Poetry, Religion, Metaphysics, Oratory, Drama, and Music.

No. 4.—Antiquities, Architecture, Sculpture, Painting, Games, and Sports.

No. 5.—Romance and Fiction, Souvenirs, Magazines, Portraits, and Scenery.

No. 6.—Botany, Rural Affairs, Mineralogy, Geology, Zoology, Ornithology, Conchology, Chemistry, Medicine, Arts, and Trades.

No. 7.—Classical and Polymathic Writers, Languages, Dictionaries, Grammar, Education, Mathematics, Natural Philosophy, and Miscellaneous.

H. *Study*, with doors communicating with the library, drawing room, and conservatory of plants on the south, with a window opening on the lawn to the south-west. This is a neat and retired apartment, furnished with revolving chairs, carpets, French escritaires, book-cases, &c.

I. *Passage from Library to Conservatory*, with window south-west.

K. *Private Staircase* to chamber in second story over the south-wing.

L. *Lobby.*

M. *Conservatory*, 25 by 31 feet with glass sash on the sides and top, and a neat stageing for choice flowers in bloom, kept constantly supplied from the large hot-house.

N. *Pump* used to draw rain water from cistern in basement story, which receives the water from the roof of the main building, and contains about 1500 gallons.

O. *Basement Story* under conservatory, with stairway to communicate, in which is a furnace and boiler with iron pipes conveying the hot water round this apartment, for heating the air in winter, and effectually answering the purpose, and are superior to the brick flues. The plan and workmanship executed by the skilful and enterprising founders and machinists, Morris, Tasker and Morris, of Philadelphia, who also executed in a very satisfactory manner various other work in their line. On the eastern front of the conservatory, is a niche in mastic cement containing a carved figure of Flora; also in the corresponding niche in the northern wing, a figure of Ceres. These and other statues, to be described hereafter, were executed by Rush, in whose work the great genius of his distinguished sire is traced, and by whose pliant hand the inanimate log is suddenly made to start into all the semblance of life and beauty.



P. *Breakfast Parlor*, similar in size and finish to the library, constitutes the north wing of the main building, that and the library forming the two extremities; all the intermediate rooms communicating by sliding doors, and when those are thrown open, forms an unbroken connection throughout, with a large bay window of stained glass, similar to that of the library, looking to the north-west, in front of which is a grove of trees, surrounding the summer and ice house. The centre of this ceiling represents Mars in his Chariot (from the beautiful painting of Raphael, in fresco, in the Vatican), encircled with festoons of flowers, and the richest specimens of Audubon's coloured birds, &c. The compartments closed by long pannels, having in the centres grape vines and fruit, and in the angles at the corners, heads representing the seasons, in appropriate characters and designs. The doors in this apartment are in imitation of Spanish mahogany, combining richness and warmth of tone. It contains three front windows with sash extending to the floor and opening on the portico, which can be used as doors. The furniture is mahogany and rose wood, with a Saxony medallion carpet, &c., &c.

Q. *Pantry.*

R. *Butler's Closet*, communicating with breakfast room and passage to kitchen. This closet is very conveniently constructed with a private outside door,

and a door also inside, so that articles can be placed in the closet by the outside door and received inside by the other door, without the necessity of a servant entering the parlor; and communication may also be had with the domestics by means of speaking tubes from the parlor to the kitchen.

*S. Fire Proof.*

*T. Private Stairs* to second story.

*U. Small Conservatory* in front of kitchen.

*V. Kitchen*, 31 by 18, containing cooking range, constructed by Julius Fink, cistern pump, hydrant for cold spring water, also for hot water, boilers, &c.

*W. Back Portico.*

*X. South Passage* to cellar and basement of Green House.

*Y. North Passage* to kitchen cellar and Wine Vaults.

*Z. Steps and Entrances* to kitchen.

*AA. Steps and Entrance* to conservatory, front of the kitchen.



The plastering of the inside of the house is executed in a very superior manner, with rich cornices, mouldings, and other ornaments, all of which was done by James Frankland, plasterer, residing in George street, between Schuylkill Fifth and Sixth streets, north side. The outside of the main building and museum is covered with mastic cement, which is far superior in beauty of finish and durability to the ordinary rough casting of lime, &c.; no lime enters into the composition of the mastic, which consists of boiled linseed oil, of a thick consistence, which, with the oxides and carbonate of lead, clean bar sand, and other ingredients, mixed with great care, and put on with an experienced hand, forms a cement impervious to water, hard as a stone, and of great durability. It is of great importance to have a master-hand in executing such work, and the proprietor can recommend with great confidence James Frankland, as a man fully qualified and perhaps the best qualified, at present, in this country, for such work.

Under the building are cellars containing about 3300 square feet, in which are two large hot air furnaces, constructed by Mr. Potts, of Market street, and built by Aaron Fogg, which answers effectually the purpose of distributing heat throughout the whole house; also a superior force pump with air chamber, &c., to raise the water from the bottom of a well, a short distance from the house, and con-

vey it to a large cistern in the attic story, by which water is distributed in hydrant pipes through the house, supplying baths, kitchen, fountain front of the house, &c., &c.

These fixtures and all the plumbing in the main building and hot-houses, were executed by Messrs. Wright and Hunter, plumbers, Eighth street below Market, which were all finished in the most superior manner, and highly creditable to them; and the proprietor takes great pleasure in recommending them to all persons who build houses, as highly worthy and enterprising mechanics, fully masters of their profession, and who attend personally to their business.

The second story is divided into 15 rooms, 5 of which contain an area of 400 square feet each. The ceilings are decorated with Raphaelese and Arabesque ornaments, interspersed with flowers and figures, forming the different compartments and designs in each room: such as Power or Force by Raphael, Night and Day, Flora, Juno, &c., &c.

The chambers are covered with Saxony and Brussels carpet, and the furniture rose wood, walnut and mahogany, most of which was manufactured in a superior manner by the industrious and enterprising Robertson, No. 137 Walnut street.

One of these rooms is used as a picture gallery, the walls of which are covered with numerous splendid paintings, by eminent artists of Europe and America ; among which are the following subjects :

*Orphans at the Grave of their Mother* ; an interesting and highly finished picture by *Rochen*.

*The Poor Officer's Widow receiving Alms from a Pensioner of L'Hotel des Invalids* ; a picture full of sentiment and truth, by *M. Pages*.

*The Convalescent* ; a very highly finished picture, by *Midi*.

*The Retreating Arab—Recollections of the Campaign of Egypt* ; a fine painting by *H. Vernet*.

Two pictures of "*Children playing the Soldier and Postilion* ; very excellent composition by *Jacquand*.

*Cattle Piece* ; a choice picture by *Berri*.

*Moonlight—the Ship Wrecked and on Fire* ; a very choice painting by *Poittevin*.

*The Thunder Storm and the Cherished Dog* ; charming composition by *Beaume*.

*The Impending Storm—Friends in Danger*; a highly finished and interesting composition by *Deveria*.

*The Mother's Fright*; an interesting picture by *Franquelin*.

*The Echo*, a lady in the foreground touches the guitar, a cavalier in the distance takes up and continues the strain, a complete picture by *Roqueplan*.

*Devotion*; a large and splendid painting, a highly creditable production by *Street*.

*The Ramble in the Country*; a gentleman cutting Petrifications from a rock, an interesting picture by *Cibot*.

The windows in this room open to the west from which the most delightful scenery and landscape meet the eye; and on every side, the most pleasing scenes present themselves to view. The touching aspect of delightful nature, the variegated verdure of the forests of fruits and shrubbery, the soft agitations of the foliage, the sweet warblings and enlivening strains of the feathered choir, chaunting their rural songs, the glassy surface of the silent waters, and the daisied borders of the silver lake; the solemn and stately march of men returning from their daily toil, the graceful movements of the generous and

noble steeds, with the rambles of innocent lambs, all in view. Who would not rather seek in these delightful retreats these pure and simple pleasures of nature, so delicious in recollection, and productive of joy so pure, so affecting, so different from what is acquired amidst the noise and clamour of a crowded city, and the bustle, care and toil of an active business, and yet how loth are we to exchange ! What purity of sentiment, what peaceful repose, what exalted happiness is thus inspired ! How far more interesting to the heart are the delightful occupations of rural industry than the dull and tasteless entertainments of a dissipated city, and how much more easily the most excruciating sorrows are pleasingly subdued on the fragrant borders of a peaceful stream, than in the midst of those treacherous delights which occupy the court of kings !

In the centre of the roof of main building is erected an octagonal observatory, supported by eight Grecian columns, with antique caps ; also eight sets of sash doors ; opening and communicating with a balcony, which forms a walk of four feet wide around the same, enclosed by a neat Chinese railing. It is on an elevation of more than 500 feet above the level of Philadelphia. Here may be seen with the naked eye vessels plying on the Delaware, the various public buildings, and churches of the city, Girard College, the villages of Mantua, Hamilton, Roxborough, Chesnut Hill, &c., &c. ; and in the in-

tervening distance, the most fertile and luxuriant valleys, clothed with vegetation, forests of fruit and groves of shrubbery, extensive meadows, and beautiful lawns, dotted with cottages, far as the eye can reach. From this view also the grounds and buildings of Mr. Carpenter can be seen in *coup d'œil*. The various buildings, with their neat and elevated spires, the beautiful lawn subdivided in neat and fanciful beds, with capacious gravelled walks; the extensive garden enclosed in a richly ornamented Chinese open-wood fence, &c., &c.

On the west, a short time before sunset in autumn, the most pleasing and interesting scenes present themselves to our view. The brilliant sun, sinking behind the elevated boundaries of the Wissahiccon and Schuylkill, tinges the autumnal foliage of the forest with its golden rays :

How beautiful are those skies at eve,  
As the sun in splendour set,  
While darkness hovers on the eastern wave,  
Which the evening rays forget.

The feathered choir with melodious warblings, hastening to seek their mossy cells—a soft, a silent, and serene repose. The lively flocks quitting their rich pastures to seek their evening folds. How pleasing is the spot, from which the home of birth, infancy, and childhood can be seen : and who is it that does not prefer his native fields to any other place—



not that they are more beautiful, but because he was there brought up? The spot on which we passed our infant days possesses a secret charm, an inexpressible enchantment, superior to every other enjoyment. No other spot on the face of the earth can equal that on which the gambols of our infant days were passed without inquietude or care—without even the use or thought of drugs and medicines. In those delightful days of early youth the trivial event of even finding a bird's nest is capable of affording unbounded pleasure ; what happiness I have experienced from the caressing of the little captive, in teaching it to pick its victuals from my mouth, while its wings fluttered with gratitude, and its thankful heart throbbed through its breast with joy against my hand. The mind also contemplates the pranks of school, the sprightly aberrations of boyish days, the wanton stories of early youth, our plays and pastimes, and all the little hopes and fears of infancy with fond delight. With school companions and desk mates, how various are the changes which the lapse of time has made? Some of them in prosperity, some in adversity; some in honor and high standing, others in dishonour and degradation; some in the splendour of wealth and affluence, and others in poverty and want; some are roaming about in distant lands without a fixed abode, or a home; others have remained in the land of their nativity; some are single men, and others at the head of a family, with a

loving wife and fond children, to greet their arrival home.—What can be more delightful to a business man, or to a professional man, than his dear wife and darling children; and how pleasing is it to see the studious and industrious man, abandoning his recondite and laborious researches, escape from the labyrinth, and find in the innocent and simple enjoyments of his children and those about him, more happiness, tranquillity, cordial sensation and intellectual delight, than all the prosperity of fortune which a lucrative business will insure, or even that the arts and sciences can afford to their most ardent and enthusiastic votaries.—Many have long since been forgotten in the hollow cell of the silent tomb. Such are the changes of all human affairs and the uncertainty of every thing which appertains to earth.

On the south-east you observe the Museum, an oblong building in the Grecian temple style, with porticos front and back, supported by four columns each, with niches containing statues of Minerva and of Eloquence by Rush. The inside of this building is finished with a gallery and opening in the centre which is reached by a staircase in the rear. The first floor is intended for collections in Ornithology, Mineralogy, Geology, Conchology, Entimology, Botany, &c., in neat mahogany cases; also cabinets of ancient Coins, Medals, &c. The gallery is appropriated for objects of Zoology, and for assorted specimens in the various departments of Natural History,



arts and sciences. Over the western portico is a small room fitted up for bees ; and so constructed that the bees may be seen at work from the inner side of the building by means of glass partitions, &c. Under the museum is a cellar, for storing boxes, packing, &c.

On the north-west is seen a beautiful octagonal Summer House, on which rises, through a group of trees, an octagon dome, surmounted by a spire 40 feet high, with an image of Mercury as a vane, carved by Rush and painted by Woodside ; a beautiful carved figure on one of the octagonal divisions of the roof, also by Rush, representing a youth in a shivering position seated on blocks of ice, with his mantle drawn around him. The lower part of the building is finished with 8 columns, antique caps, similar to those on the Museum, and enclosed by 8 double sash doors opening on the lawn, on all sides. Under this is an Ice House, cut out of the solid rock, containing when full about 1300 cubic feet of ice.

Near the entrance at the south-east gate, is seen the Hot House, covering an area of about 6000 square feet, and enclosed by a sash, containing over 25,000 lights of glass : in the rear of which and subterraneous are six hot air furnaces, connected with brick flues of about 800 feet in length, built by Robert Luther of Philadelphia, which answers effectually the purpose of preserving the plants during the most severe and inclement weather of our winter months.

The building is divided into three apartments, and each can be regulated of different temperatures by separate furnaces and flues, so as to suit the variable degrees of temperature required by plants coming from all parts of the globe.

On the south is seen the Kitchen Garden, covering an area of 45,000 square feet of ground, with six spacious graveled walks, crossing each other at right angles. These walks, as well as others comprising the various avenues of the lawn, are made by a depth of two feet of solid stone loosely thrown in and Macadamised on the top, and then covered with a thick stratum of red gravel from Coates's street, near Fairmount. These, and the whole of the ground plan, was constructed under the direction and supervision of Edwin M. Mather, ornamental gardener, of Pine street, Philadelphia.

On the west of the main building is a neat cottage of stone, 20 by 40 feet, two stories high, which is occupied by Mr. Allen, the farmer; and adjacent to it is a cottage barn for cows and the working horses employed on the farm. On this building is a neat spire of about 25 feet, surmounted by a vane representing a mermaid, a copy of that on the Tower of the Winds. On the east of the farm cottage is a capacious barn, 80 by 50 feet, with a wing on each side, for coach-house, harness room, wagon-house, &c. The wing on the south is supported by piers and truss girder, and open below so as to drive un-

der for shelter, affording also a convenient place to water and clean the coach horses, &c., having a pump and other conveniences. On the western end of the barn, on the lower floor is stabling for carriage and saddle horses; the stabling, and the whole of the first floor and the second story of the wings are plastered with three coats, and the walls and ceilings finished similar to dwelling houses. On the centre of the building, is a handsome steeple, one hundred feet from ground floor, surmounted with a vane representing a figure of Diana with bow, arrows and hound, carved by Rush and painted by Woodside. On the south of the barn in the meadow is a neat Spring House, two stories high, over a never-failing spring of water, on which rises, through a copse of trees, a neat spire surmounted by a vane representing Neptune, neatly carved by Rush and painted by Woodside. This spring with several others which run through the ground and directed to this point by subterranean aqueducts, supply two artificial lakes stretching to the west several hundred feet in length, and in width north and south about 100 feet, with a depth of 8 to 10 feet at the dam. It is advantageously shaded on the south by a small strip of wood which gives the spot a romantic appearance. These lakes were made at a great expense; and the proprietor has called them Silver Lakes, from the beauty of nomenclature as well as a facetious signification from the quantity of silver sunk in their waters.

No architect was employed about the buildings;—the plan being that of the proprietor, assisted by Mr. Nathan Smedley, carpenter and chief builder, to whom great credit is due for his talents and skill in carrying out the various plans, as well as for numerous original designs. The proprietor is also greatly indebted to him for his assistance in projecting the design and plan of the main building and all the out-houses on the grounds; also for his faithful and indefatigable attention in superintending the work from the first entrance of the spade in the ground to the last nail which was driven, and the finishing stroke of the painter. The proprietor also takes this opportunity, of recommending Mr. Smedley as a carpenter and builder of the highest order of qualification, and as a prudent, careful, honest and industrious man, and worthy the full confidence of any person in town or country who may design to have buildings erected in the best manner with as little waste and unnecessary expense as possible. Great credit is also due to Mr. William Johnston, draftsman, for his faithful and accurate delineations and drawings of the mouldings, cornices, and various devices made use of in and about the building; also to the following artisans who contributed severally their labors to make up the building from its commencement to its finish—all of which was performed in the most satisfactory manner.

LIST OF  
ARTISTS, MECHANICS, ETC.,

*Who Contracted for Various Parts of the Work.*

---

*Chief Builder.*  
N. Smedley.

*Stone Masons.*  
Abraham Culp,  
T. Glackins,  
W. White,  
J. Smith.

*Plasterer.*  
James Frankland.

*Painters.*  
Joel Thorn,  
Peter Field,  
Asbury Regar.

3\*

*Artists and Ornamental  
Painters.*

N. Monachesi,  
John Gibson,  
William Gibson.

*Ornamental Gardener.*  
Edwin M. Mather.

*Gardeners.*  
James Gallagher,  
Aquilla Pasco.

*Marble Masons.*  
Frederick Fritz,  
Thomas M. Birchell,  
W. H. Brown.

*Granite Masons.*  
Coffin & Biddle,  
S. Hoxie,  
Charles T. Depree.

*Bricklayers.*  
Aaron Fogg,  
R. Luther.

*Iron Founders.*  
Morris, Tasker & Morris

*Upholsterers.*  
W. C. Edwards,  
Thomas Finly.

*Carpetings.*  
J. B. Orne,  
Hastings & Phillips.

*Scagliola Columns.*  
Kelly & Farly.

*Plumbers.*  
Wright & Hunter.

*Blacksmiths.*  
Thomas Armitage,  
Jacob Dull, Jr.,  
S. Coulson.

*Tinsmiths.*  
George Johnson,  
Thomas Y. Morris.

*Locks, Bells, Hinges and  
Plating.*  
Peter Rogers.

*Carvers.*  
Bolton & Hamilton,  
John Otton,  
John Rush.

*Plate and Window Glass.*  
Guy, Lussac & Co., Paris,  
Coffin, Hay & Bowdle,  
A. & B. Haines.

*Looking Glasses and Gild-  
ing.*  
C. N. Robinson,  
Spencer Nolen.

*Wire, Screws, and Trel-  
lises.*  
Wickersham & Davis.

*Chandeliers, &c.*  
Cornelius & Co.

*Cabinet Makers.*  
Thomas Robertson,  
Crawford Riddle,  
Samuel B. Bailey,  
J. & H. Crout,  
W. C. Edwards.

THE following Catalogue of Names, embrace persons who furnished materials of different kinds for the buildings and various improvements on the grounds; also, the operatives, as far as could be ascertained, who were employed at the work.

Atherton, H.  
Allen, William  
Archer, Abel  
Akin, William  
Armitage, Thomas  
Atherton, William  
Allen, James  
Archibald, John  
Ashridge, Abraham  
Allison, C.  
Abbot, Theodore  
Abbott, Miles M.  
Albany, Levy  
Andrews, William  
Allen, Peter  
Burns, Michael  
Brownholtz, Joseph  
Bolton, William P.  
Bard & Lamont  
Barber, J. & J.  
Bennet, David  
Brown, James  
Broadhead, John H.  
Birchell, Thomas M.  
Barnard, Joseph S.  
Bolton & Hamilton  
Brown, Wm. H.  
Brown, A.  
Bisbing, Jacob  
Buck, James  
Bysher, Jacob  
Barr, Henry  
Bond & Pauling  
Breason, James  
Buest, Robert  
Basketter & Marsh  
Benton, A. & Co.  
Burk, Joseph W.  
Brano, Joseph  
Barr, William

Bogan, Benjamin  
Buddy, Samuel  
Brown, William  
Brown, John  
Beck, Frederick  
Booth, James H.  
Bisher, Samuel B.  
Bladen, George  
Bell, Francis  
Bailey, Samuel B.  
Brooks, Joseph  
Burns, Levi  
Bailey & Kitchen  
Bruner, A.  
Bouvier, M.  
Burgin, J.  
Brooks, David  
Bisbing, Jacob M.  
Brooks, John W.  
Burtman, H. C.  
Baeder, Charles  
Bonsall, William  
Burns, William  
Buck, Robert  
Buley, John  
Cox, Charles  
Cornel, Alexander  
Cross, William  
Carmody, Thomas  
Carter, Amos  
Coffin & Biddle  
Culp, Abraham  
Culp, Samuel  
Coulston, Sylvester  
Coulston, William  
Crout, J. & A.  
Cuthbert, Allen  
Colwell, S.  
Coggins, David  
Cressman, Henry



Chew, William S.  
 Coggon, Abraham  
 Callen, John  
 Carse, John  
 Crawford, John  
 Cruse, Daniel  
 Collins, Thomas  
 Carpenter, Aaron  
 Croskey, Henry  
 Combs, John R.  
 Conwell, Edward  
 Conglum, T.  
 Colton, John  
 Capewell & Brother  
 Campbell, Peter  
 Conoroy, John  
 Clymer, John  
 Carney, Edward  
 Coates, Joseph P. H.  
 Cook, James  
 Clifford, Patrick  
 Cobb, James  
 Chambers, William C.  
 Cox, Gideon  
 Cornelius & Co.  
 Chatterton, John  
 Coffin, Hay & Bowdle  
 Conrad, James M.  
 Cropper, S. P.  
 Clark E.  
 Curtis & Hand,  
 Coverly, George W.  
 Campbell, John  
 Cameron, Robert  
 Casner, J. F.  
 Cannon, J.  
 Crout, Joseph R.  
 Campbell, James  
 Cross, William  
 Davis & Williams  
 Donley, David  
 Depree, Charles T.  
 Dreer, J. & J.  
 Divine, Hugh  
 Dulap, Jefferson  
 Dager, W lliam

Duke, Bernard  
 Davis, James P.  
 Dull, Jacob, Jr.  
 Dickinson, John  
 Dehr, P.  
 Diver, William  
 Dickey, Thomas  
 Dickinson, Joseph  
 Daily, David  
 Davenport, R. W.  
 Duhring, H.  
 Dallet, E.  
 Davis, Thomas  
 Degory, John M.  
 Donald, J.  
 Doah, Joseph  
 Dilastatius, Alfred  
 Dowling, Edward  
 Elder, Henry S.  
 Evans & Wister  
 Elliott, John  
 Esler, Benjamin  
 Ellis, Jonathan  
 Erwin, Joseph  
 Evesham & Colsher  
 Elliott, N.  
 Edwards, W. C.  
 Engard, W. H.  
 Engleman, Daniel W.  
 Eldridge & Conrad  
 Evans, Oliver  
 Emerick, George  
 Eiserman, Charles  
 Engle, Delany  
 Engle, Aaron  
 Engle, George  
 Erwin, Joseph  
 Frankland, James  
 Farringer & Walter  
 Freeman, T. W. L.  
 Fritz, Frederick  
 Fillman, Charles  
 Fogg, Aaron  
 Feaster, John  
 Fink, Julius  
 Frankland, Henry, Sen.



Forsyth, P. B., & Brother  
 Fickel, Jacob  
 Fisher, Samuel  
 Field, Peter  
 Fisher, Peter  
 Finley & Co.  
 Furness, John D.  
 Fisher, Henry  
 Fisher, C.  
 Ford, Robert H.  
 Fort, R.  
 Frankland, Henry, Jr.  
 Flanagan, Matthew  
 Fitch, George  
 Given, Thomas G.  
 Glackins, S.  
 Gaskill, A. W.  
 Gerehardt, Jacob  
 Gallagher, James  
 Garvin, Anthony  
 Green, John H.  
 Gear, Ephraim  
 Gracy, John  
 Gibson, John  
 Gibson, William  
 Graham, John  
 Graff, Daniel  
 Goode, William  
 Guyer, William  
 Gowen, James  
 Gither, Jacob  
 Gray, Daniel  
 Guy, Lussac & Nolens  
 Given, James  
 Gardner, William  
 Gibbs, Job R.  
 Gibson, George H.  
 Gibson, William  
 Hoeffy, John  
 Hart, Daniel  
 Hall, James  
 Haraden, J.  
 Hong, Levi  
 Homer & Hughes  
 Hocker, C. M.

Haines, A. & B.  
 Hansell, A. R.  
 Hoxie, Solomon K.  
 Hall, Thomas  
 Hamilton, Charles  
 Hubbard, William  
 Harper, John  
 Hudson, William  
 Hubbard, William, Jr.  
 Henry, Solomon  
 Hoyt, Jonathan  
 Hinkle, Peter B.  
 Henry, William  
 Hand, Stephen  
 Hutchinson, John  
 Hays, Jesse  
 Hastings & Phillips  
 Hinchman, Jacob  
 Hart, Daniel  
 Horner & Sons  
 Headman, G. & D.  
 Herbert & Davis  
 Haines, Reuben  
 Haines, Thomas  
 Hanna, George  
 Harding, John  
 Hipple, Albert  
 Hoge, Peter  
 Harris, Thomas  
 Hunter, William  
 Hartley, George  
 Hunter, William A.  
 Hutchinson, Hugh  
 Idel, George  
 Johnson, George R.  
 Johnson, Isaac  
 Jeffreys, Edward  
 Johnston, William  
 Johnston, Charles  
 Johnson, Jonathan  
 Jacobs & Corroy  
 Johns, Joseph  
 Johns, William  
 Johnson, James  
 Jones & Reynolds

Johnston, Clinton  
 Jones, Joel  
 Johnson, William  
 Jones, J. E.  
 Johnson, Thomas R.  
 Johnson, George  
 Jacobs, Henry  
 Jones, Asbury  
 King, William  
 Keyser, Samuel  
 Kimball, A.  
 Kavely, William  
 King, John  
 Kelley & Farley  
 Kernan, James  
 Kemp, O.  
 Kulp, Abraham B.  
 King, Henry  
 Kruger, Louis  
 Kellett, Robert  
 Keller, Thomas  
 Keyser & Gorgas  
 King, Keyser & Co.  
 King, Charles M.  
 King, Martin  
 Linton, James  
 Lewellen, William  
 Leibert, P. & C.  
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 Levering, Hugh  
 Lindsay, Joseph  
 Long, John  
 Lockart, William  
 Levering, Terrance  
 Luther, Robert  
 Levering, William  
 Linnard & Sons  
 Libberman, John  
 Little, James  
 Lye, Henry  
 Lyons & Hart  
 Lord, G. W.  
 Lohman, Isaac  
 Lesly, R.  
 Leadbeater & Son

Le Jamtree, A.  
 Lukens, C.  
 Lang, John  
 Landreth & Munris  
 Laws, L.  
 Miller, James  
 Maule, Wm. W.  
 Mallory, H. S.  
 Masters, George  
 Miller, John G.  
 McCauly, Lawrence  
 Megarge, Samuel  
 McCurly, Lawrence  
 Matlock, T.  
 Mather, Edwin M.  
 McDowell, John  
 Marshall, Davis  
 Muzzy, William M.  
 Miller & Brother  
 Meade, Patrick  
 McGlen, Francis  
 McFaden, William  
 Montgomery, John  
 McDonald, William  
 Meany & McDonald  
 Marshall, George  
 Mooney, John  
 Martin, Hugh  
 Mills, Charles  
 McMahan, William  
 McGonley, John  
 McGinley, J.  
 Monachesi, N.  
 Markle, Joseph  
 McGrath, William  
 McMahan, William  
 McKain, J.  
 Morris, Thomas Y.  
 Martin, Jacob  
 McCartney, Thomas  
 Mahenney, Daniel  
 Maslin, M. M.  
 Manderson, A., & Son  
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 Mahony, Timothy

Major, James  
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 Martin, Henry  
 McKnight  
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 McPherson, Robert  
 McGrath, Jeremiah  
 Meeser, Henry  
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 McMichael, Samuel  
 Mason, Phillip A.  
 Myers, Claghorn & Co.  
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 Meyer, C.  
 McIntyre, Robert  
 McCann, George  
 McFetrich, John H.  
 Maxwell, Ed.  
 Miley, John  
 McClain, Thomas  
 Naglee, John & Son  
 Nolen, S.  
 O'Brien, Daniel  
 Orne, J. & B.  
 Potter, George  
 Parry, Edwin  
 Pauling, John  
 Potts, William F.  
 Perry, Robert  
 Pierson, John C.  
 Pollock, J. R.  
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 Pullinger, Henry  
 Patterson, Thomas  
 Pfeiffer, George  
 Pascoe, Aquilla  
 Patton, Robert  
 Paxson, R., & Son  
 Patton, James M.  
 Patton, James, Jr.  
 Parry & Randolph  
 Potts, L. M.

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 Quinn, James  
 Regan, Wm. H.  
 Regar, Asbury  
 Regar, Jacob  
 Reed, William  
 Randolph, G.  
 Reevely, William  
 Randolph, Samuel, & Co.  
 Reeves, Elwood  
 Richards, E. H.  
 Richards Mark  
 Redinger & Minster  
 Rittenhouse, George  
 Robb, Thomas  
 Rex, Wm., Jr.  
 Righter, John  
 Rittenhouse, Jonathan  
 Robb, B.  
 Rittenhouse, Joseph  
 Randolph, Garrett  
 Ryan, James  
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 Roberts, Anthony  
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 Rice, J.  
 Robinson, E.  
 Remington, J.  
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 Rugan, George

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 Schmith, Martin  
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 Smith, Michael  
 Smith, John  
 Street, Robert  
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 Snyder, Henry  
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 Smedley & Sharpless  
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 Semplin, George  
 Stackhouse, Robert  
 Stuart, James  
 Sheppard, William  
 Stewart, John  
 Snider, George  
 Supplee, Davis  
 Scott, Thomas  
 Springer, Enos  
 Thornton, James  
 Thorn, Joel T.  
 Truman, Joseph T.  
 Thibault, T.  
 Taylor, James  
 Thomas, Moses & Son  
 Thomas, D. D.

Tams & Co.  
 Taylor, William  
 Trueman, John  
 Thomas, Francis  
 Tracy, John  
 Thompson, M.  
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 Thorn, Benjamin V.  
 Thorn, Thomas E.  
 Thorn, Henry  
 Unruh, George B.  
 Valentine, J. H.  
 Volume, Jeremiah  
 Williams, R. A. & J. J.  
 White, William  
 Wood, William  
 Walton, W. P.  
 Woodside, John H.  
 Weller, W. P.  
 Witman, George  
 Ward & Wardell  
 Walters & Souder  
 Wainright & Gillingham  
 Welsh, Francis  
 West, F. W.  
 Wickersham & Davis  
 Whetham, J. & J. D.  
 Wolff, Daniel  
 Wright & Hunter  
 Wood, William  
 Wayne, William  
 Williams & Co.  
 Wilson & Roberts  
 Wolbert & Herkness  
 Wagner, William  
 Weeber, Robert  
 Weigner, Jacob  
 Wilson, William  
 Watson, John H.  
 Young & Warner  
 Yarnell, D. D. & Co.  
 Zell, Andrew  
 Zell, Thomas, & Co.  
 Zantzinger, George









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